anxa
89-B
146

DESCRIPTION

OF THE

EXTERIOR AND INTERIOR

OF THE

CATHEDRAL OF MILAN

DESCRIPTION

OF THE EXTERIOR AND INTERIOR

OF THE

CATHEDRAL OF MILAN

EDITION CAREFULLY REVISED AND ENLARGED

by Frederig Hodges Esq.

MILAN

BY LUIGI DI GIACOMO PIROLA

1875.

PREFACE

In presenting to a learned and intelligent public this new and condensed description of the Cathedral of Milan, I maintain that I do not wish to compete with works of greater merit that have been before offered to the public descriptive of this wonderful edifice. My intention is simply to offer alike to the curious and admiring traveller a small guide, devoid of minuter particulars, which have been already written by scientific and artistic men. I merely mention what work and riches are contained in this Cathedral and for any omission I crave your indulgence.

P. S.

FIRST PART

FOUNDATION OF THE TEMPLE, ITS FORM AND ITS PRINCIPAL DIMENSIONS.

Under a good and active administration this stately edifice, founded by a special vow in 1386 by Giovanni Galeazzo Visconti a Duke of Milan, is seen to be making rapid progress towards completion. The whole of this building is composed of fine white marble, taken from the quarries of mount Gandoglia, near the Lago maggiore. This marble besides many other gifts was expressely offered as a present for the building by the generous founder himself.

The spot, where the cathedral is raised, is the same formerly occupied by the ancient Metropolitan Church of the town, erected A. D. 836 under the title of Santa Maria Maggiore; this place having been chosen in order that this new magnificent temple should form an unrivalled monument, and one of the first wonders of the world, in eternal honour of our Blessed Lady.

The architecture of this Edifice is entirely gothic, with the exception of the front which was begun on the grecian style by Pellegrini and continued afterwards, rather slowly, until the year 1805 by a decree of the Emperor Napoleon in the 8 June the completion of the entire building was ordered. This front however, not being in correspondence with the whole of the monument will be in a short time changed.

In order not to deviate from the brevity, which I intend to observe in the present description, I will omit to quote the numerous and different opinions, about its first architect and designer, whose name is not exactly known.

The shape of the church is a latin cross, and comprises five naves, corresponding to the five entrance-doors. The length of the main nave, from the entrance door to the end of the choir is about 486 feet; the total breadth of the five naves, which is the lower part of the cross, is about 288 feet: the total breadth of the cross, reckoning the two side-chapels ist about 351 feet.

The height of the largest nave, from the pavement to the arched roof is about 164 feet; the whole height from the pavement to the vault of the cupola is 224 feet and to the top of the exterior statue of our Blessed Lady 355 feet.

The separation of the five naves is effected by 52 large and fluted columns or pillars of marble of a shape almost octagonal, all alike, except the four, which support the great cupola, these are about a fifth part bigger than the others.

The height of each of the 52 columns, reckoning the basis and the capital, is about 72 feet and their diameter about 8 feet. Besides all these columns or pillars, from several half columns correspondiag to the entire ones, and which serve also to support the crossing gothic vaults, are jutting

out from the interior walls, which form the circumference of the temple. The thickness of the walls is about 8 feet. Well worthy of attention are the capitals of the pillars, which divide the main nave from the others; these are of different designs and adorned with eight statues and pointed pediment enriched with a prodigious quantity of arabesques.

The whole work, undoubtedly unique in its kind, has been for the greatest part executed towards the end of the XV century, by Filippino of Modena. — The interior of the cupola is also adorned with 60 statues and bas-reliefs; four of which represent the Doctors of the Cristian Church.

Before speaking of all the admirable works executed by eminent artists and contained in the interior of this temple, I shall briefly describe the exterior of it.

More than seven thousand statues decorate the interior and the exterior of this temple, for the building of which were till now expended about 550 milions of francs.

SECOND PART

DESCRIPTION OF THE FORE-FRONT.

A wide and fine flight of steps of red granite, lately repaired, leading to the five doors in roman style, corresponding, as already observed, to the five naves, offers the entrance to the temple. Over the doors are five large windows, filled up with stained and figured glasses, painted *a fuoco* by Giovanni Bertini, who revived the art of painting on glass, which was entirely lost.

Over the great middle window ist the following short inscription in gilt bronze letters:

MARIÆ NASCENTI

that is to say the dedication of the church. The pedestals of the pillars are adorned with 52 beautiful bas-reliefs representing, partly events of the Holy-writ, and partly subjects allusive to the mysteries of our religion.

Almost two undred statues decorate this magnificent front whose summit is adorned with twelve spires supporting as

many colossal statues. Turning then to the right, towards the R. Palace, by the side of the pillar the following inscription is to be read:

TEMPLI . FRONTEM
GRÆCO . OPERE . INCHOATAM
GOTHICO

Four bas-reliefs divided in two rows, adorn the base of the great pillars, and commencing by this side, the first four are: the young Tobia attended by the angel, on his journey to Rages, a work of Giuseppe Ferrandino; Moses rescued from the Nile by Pharao's daughter, by Grazioso Rusca; above them is the temptation of the chaste Joseph and the wrestling of Jacob with the angel, carved, the former by Bartolomeo Ribossi and the latter by Donato Carabelli. The two upper statues represent St. Barnaby by Pietro Possenti, and St. Taddeo by Antonio Pasquali.

On the front of the same pillar are to be seen four other bas-reliefs, representing: the first, the two explorers, returning from the Holy-land, with a large bunch of grapes, sculpture by Francesco Carabelli; the second the angel driving out Adam and Eve from Eden, by Carlo Maria Giudici. The two in the second order represent: Daniel in the lion's den by the aforesaid Carabelli, and Job in the dunghole, by the same Giudici. St. Bartholomew and St. James the junior, executed by Buzzi Donelli and Buzzi Giuseppe, are the two upper statues.

To the right of the door is a bas-relief which represents God appearing to Moses in the burning bush, carved by Carlo Gerolamo Marchesi. The ornamental decorations of the four minor doors were carved by Carlo Minicati and by

Martino Solari after the sketch by Andrea Biffi. The bas-reliefs over the first door (always on the right hand) a work of Carlo Biffi from a picture by G. B. Crespi represents queen Esther in the presence of Assuerus. The glory of the angels on the ceiling of the door is by Pietro Lasagni.

The sculpture in the pavement of the balcony representing the unction of Saul as a king of Israel by the prophet Samuel, is a work of C. M. Giudici.

The next pillar has on its base four bas-reliefs; the first, the vision of Jacob, by Angelo Pizzi milanese; the second Moses striking the rock from which the water spurts out, by Buzzi; the third, above it, the prophet Elias, who presents to the widow her revived son; the fourth, by Grazioso Rusca, the tower, so called David's tower, a production by Cesare Pagani. By Camillo Pacetti is the statue of St. James the senior placed above.

Above the second portal Gaspare Vismara carved in Carrara marble Judith, who is beheading Holefernes; the glory of the angels at the ceiling of the door is by Giovanni Domenico Prestinaro. The bas-relief of the cornice of the balcony representing Deborah supplying with weapons captain Barac, is a work of Giuseppe Antonio Riccardi. On the left side of this door at the base of the next pilasters is to be seen a plane-tree of unknown chisel. The front of this pilaster is beautified with four bas-reliefs, divided in two orders; in the first order: Jacob's well and the temple of Dagon, a false deity of the Philistines: in the second order Rebecca giving water to Eliezer, Abraham's servant and the sacrifice of Isaac; the first three are ascribed to Lasagni, the last one to Vismara. The bas-relief of this pillar on the right hand of the principal door represents a trellis of

which the author is unknown. The statues of this pilaster representing the two evangelists St. Mark and St. Mattew, of a great merit, were carved, the former by Giovanni Carabelli, the latter by Angelo Pizzi.

We are now before the largest door. The visitor must stop to admire the ornaments and bas-reliefs about it, executed by G. G. Bono and Andrea Castelli. The bas-relief on the frontispiece, which represents the creation of the world, a work, worthy of particular attention, has been carved by Gaspare Vismara, the same who sculptured the glory of the Angels on the ceiling; on each side of the great balustrade two symbolical statues, are conspicuous the old testament by Luigi Acquisti, the new testament by Camillo Pacetti. In the superior window, in gothic style, we see sidelong two other statues under canopies: the one is Moses, by Pacetti, the other St. John the Baptist, by Giuseppe Buzzi. A great quantity of statues, carved by several sculptors of rank, decorate this front, so, that we can truly say it is a forest of statues, the description of which would be too long.

A cedar-tree of unknown artist is the bas-relief on the next pillar, on the front of which one sees, below: Saul who trys to kill David and Daniel's vision by Peter Lasagni, at the top, both carved by Dionigi Bussola, the sacrifice of the prophet Elias, and the prophetic annunciation of the nativity of the strongest son of Israel committed by the angel to Samson's father. On the upper consoles stand two statues representing St. Luke, by Grazioso Rusca, and St. John, by Camillo Pacetti. On the side of this same pillar is carved an ash-tree.

On reaching the fourth door is to be perceived the bas-relief of the frontispiece which, carved by Lasagni, repre-

sents Gioele, who with a nail murders the chief Sisara. By the same Lasagni is performed the glory of the angels on the ceiling of the door. The bas-relief at the top of the window which represents Elias awaked by the angel, is by Dionigi Bussola. The four bas-reliefs of this pilaster, are the following: on the left side of the door, tho tower of Babel, by Amadeo Benincore; the lower on the front: David holding the head of Goliath, by Grazioso Rusca; the superior; Esaù giving up his birthright to his brother Jacob, a work, by Bartholomeo Ribossi; Gaetano Monti of Milan performed the upper statue representing St. Andrew; the last bas-relief, which stands on the right side of the next door, figures the sacrifice of Noah after the flood, sculptured by Gerolamo Marchesi from Rusca's sketch.

In the middle of the cornice of the fifth and last door is to be seen a bas-relief figuring queen Saba, who is listening to the wisdom of Solomon, performed by Vismara, the same sculptor of the glory of the angels placed in the ceiling of the door. The bas-relief of the balcony exibits Hagar in the desert, by the same Vismara. On the pillar, at the side of the door, is to be seen Abel immolating a lamb to God, sculpture by Carlo Giudici. On the front of this pilaster four other bas-reliefs are placed: at the first order we see Gedeon before the battle against the Madianites, by Carlo Giudici: Samson who is suffocating the lion, by Giuseppe Buzzi; at the second order Abel's death and the burning of Sodom, both by Rusca. The upper statues St. Philip and St. Thomas have been carved by the renowned Pompeo Marchesi. The subjects of the four bas-reliefs are the following; on the lower part Samson, wo is carrying away on his shoulders the gates of Gaza, a work by Giu-

seppe Buzzi; Absalom suspended by his hairs to a tree, performed by Ribossi; at the superior part Hagar's flight, and the repudiation of the same by her husband Abraham, both carved by Buzzi.

The two statues, which complete the ornament of this pillar, have been executed the one, representing St. Matthew by Giacomo de Maria di Bologna; the other, figuring St. Simon, by Antonio Rusca.

Turning one's back on this pilaster is to be found a short inscription which begins thus.

AN . MDCCXCV

FRONS . TEMPLI

etc. etc.

It would be too long to describe all the statues and ornaments, which adorn this magnificent temple. It will be sufficient to say that thirty-two great pilasters, decorated each one by a great number of statues, surround this eminent building.

Of particular attention are the new statues placed on the side opposite the royal palace. They were carved by the most celebrated sculptors in our time.

As I believe, I have now given a sufficient explanation about the exterior of the temple, I beg the reader to follow me into the interior.

THIRD PART

MOST REMARKABLE OBJECTS IN THE INTERIOR OF THE CHURCH.

On entering the Cathedral, the visitor will see a forest of columns and first two gigantic ones which adorning in a parallel manner the largest door, support a balcony, the angles of which are embellished by the colossal statue of St. Carlo and St. Ambrogio. These columns of red polished marble in one piece were taken from the quarry at Baveno on the Lago Maggiore. Their height is 42 feet; the cost amounted to 40,000 francs, about 1600 sterlings. In the cornice of the middle door the following inscriptions are to be read:

ARAM . MAXIMAM
MARTINVS . P . P . V
TEMPLVM . D . CAROLVS
CONSECRARVNT

FRANCISCVS . I . CÆS . A.
ORNAVIT . ADAVXIT

Above is the large window with painted glass. The picture represents the Virgin Mary's Assumption, executed by Bertini from a drawing by the excellent professor Luigi Sabatelli.

The ornaments of the five doors have been designed by Fabio Mangone. The pavement of the whole church is laid out in mosaic composed of varied coloured marbles, in arabic style. The five naves are separated from each other by 52 enormous pilasters, measuring 160 feet reckoning the foundation and the capital.

Some capitals of the columns contain eight large statues others reckon sixteen, twenty four, thirty two, till fourty eight figures of different dimension, executed by Bartolomeo da Campione, Giovanni Guerra and Nicolò Bonaventura after the sketch by Filippino da Modena. The ceiling of the vault which seems to be sculptured *à jour*, is on the contrary painted *à chiaro oscuro*. Such a surprising work was performed in part by Felice Alberti, to whom succeeded in the direction and continuation of the work the well known painter Alessandro Sanquirico and lastly in the year 1832 the celebrated artist Francesco Gabetta accomplished that task. The fourty two painted glas windows require to be observed for their rich colouring. The small part of them are ancient the rest were painted by the aforesaid celebrated Giovanni Bertini and by his sons.

The various marble altars, which stand round, were drawn by Pellegrini Cerani and Martino Bassi.

Not far from the middle door is to be seen in a parallel line with the front of the temple, the meridian, set down by the astronomers of the Observatory in the year 1786.

As we have taken up the method to give our descrip-

tion following always the right side, we beg the reader to look first at the two balconies above the doors; the painted glass-windows represent, the one, on the left hand St. Michael who cuts down the dragon, and the four Doctors of the holy church; the other St. Charles, who is giving alms to the poor in the archbishopric of Milan. Taking to the right side we see a stone-tomb, containing the ashes of Aribert, Archbishop of Milan as it is indicated by the two inscriptions near the old cross, which is, erroneously, said to be the same cross of the Carroccio, used in war for the first time by this gallant Archbischop. Te little stone incrusted in the wall denotes the year in which the building of the church was begun, as is denoted by the inscription:

EL PRINCIPIO

DIL DOMO DI MILANO

FU NEL ANNO 1386

On continuing in the same direction, the visitor will see a sepulchral urn of red marble, supported by two equal columns, where are preserved the ashes of Ottone Visconti a duke and archbischop of Milan, who died in the year 1395, and those of Giovanni Visconti, a nephew of the same. This monument has been transferred into this cathedral from the old metropolitan church in the year 1401. In the subsequent section is to be read the chronological catalogue of the Bishops and Archbishops of the milanese church. At a short distance from it, the administration of the cathedral erected in the year 1394 a monument in commemoration of Marco Carelli, who by devise gave for the building of the church 35,000 golden ducats. The sculptor of this monument is unknown,

but the sketch is ascribed to Filippin da Modena. The inscription runs thus.

Hac . Admiranda . Marcus . Requiescit . in Arca
Qui . De Carellis . Guomine . Dictu . Erat
Hic . Tibi . Devotus . Sanctissima . Virgo . Maria
Pro . Fabbrica . Ecclesiæ . Maxima . Dona . Dedit
Milia . Nam . Plusquam . Triginta . Quinque . Ducatum
Contulit . Ergo . Animæ . Tu . Miserere . Suæ
Qui . Dominus . Marcus . Obiit . Die . XVIII . Sep. MCCCXICV

In the next segment we see: a little monument recently laid by the administrators of the church in commemoration of the law by which the emperor Constantine, during his stay in Milan (313), decreed and protected the free practice of the christian religion, by himself professed after his prodigious victory on the army of Massentius. Downwards the inscription, one sees the fac-simile of a bronze money, the original of which is conserved in this numismatic, bibliothecal collection.

The legend in the middle records the founder of the instruction, which the little workmen received in this place every sunday, on account of their manual occupation in the other days of the week.

The other small monument by the afore-named Agostino Busti, is dedicated to Monsignore Andrea Vimercati, a canon of this Metropolitan church and founder of the altar the Presentation of our Blessed Virgin (which we will see by and by); the inscription is:

JO ANDREAS . VIMERCATUS . etc.

Under the tomb-stone is another small and pretty bas-relief representing the Saviour, supported by two angels. There

are the effigies of Vimercati's father and uncle; above the following inscription:

PHILIPPO PATRI ANNOR LXXVIII QUI OBIIT etc.

The next chapel is dedicated to St. Agatha. The picture which represents the Saint visited in the prison by St. Peter, is a work performed by Federico Zuccaro. The two new statues were carved by Benedetto Cacciatori the St. Apollonia, and by Pompeo Marchesi the St. Caterina da Siena.

Before this altar is a grave-stone which by the following inscription, denots the burial of the Cardinal Carlo Gaetano Gaisrük Archbishop of Milan.

HEIC . RITE . CONDITVS

KAROLVS . CAIET . GAISRVKIVS . COMES

DOMO . CLAVDIA . CARENTANORVM

S . R . EC . PRÆSB . CARDINALIS . TIT . S . MARCI, etc.

In the following chapel there is another picture, painted on lead, showing: St. John the Evangelist conversing with two Angels, a work ascribed to Melchiorre Gherardini: the two lateral statues represent the two Apostles S. James the elder and the younger, by the sculptors Giovanni Labus and Francesco Somaini.

In front of this altar was buried the heart of the cardinal Giovanni Battista Caprara, another Archbishop of Milan, who died at Paris in 1810. His talents and virtues are recorded by the following inscription:

HEIC . POSITVM . EST

COR

JOAN . BAPTISTÆ . CAPRARÆ, etc. etc.

The lapidary legend between these two was laid in 1859 in memory of the Archbishop Carlo Bartolomeo Romilli. It begins thus:

SACRO . CINERI . ET . SVAVI . MEMORIÆ
BARTH . CAROLI . ANTONII . F . ROMILLI . COMITIS etc. etc.

The picture of the third chapel, a work performed by Giovanni Giacomo Rovere, called the Fiamminghino, represents the Virgin, St. Victor and St. Roch. Close by there is a square space which forms part of the transept.

In this enclosure stands the richest and finest monument erected by Pope Pius IV, the maternal uncle of St. Charles in order to immortalise the memory of both his brothers Gian Giacomo and Gabriele Medici of Milan. This splendid monument was executed in 1564 by Leon Leoni, commonly called Cavalier Aretino, after the drawing by the famous Michelangelo Buonarotti, for the sum of 7800 scudi d'oro (about 3120 sterlings). It is all of Carrara marble, excepted the statues, the bas-reliefs and the candelabres, which are of bronze and master pieces by the same Leoni; it is adorned with six columns of a very fine marble, sent expressely from Rome by the aforenamed Pontiff; four of these columns are black-veined, the others two of a reddish colour. In the middle of the monument stands the colossal statue, representing Gian Giacomo Medici, a general of Charles the fifth; in the space between the columns we see here and there two beautiful statues, which represent, the one Military Virtue, the other, Peace. The bas-reliefs over these, entirely of bronze show the two rivers, Adda and Ticino, which run along Lombardy; under the cornice and ever the statues of Gian Giacomo is engraved the name of the celebrated sculptor.

LEO . ARETIN . EQVES . F.

A little higher, there are two other statues in which Prudence and Fame are symbolized. The bas-reliefs, wich one sees in the middle, exibits the Nativity of Jesus Christ. On each side of the front the two following inscriptions are to be reading:

JO . JACOBO . MEDICI
MARCHIONI . MEREGNANI . EXIMII
ANIMI . ET . CONSILII . VIRO
MVLTIS . VICTORIES . PER . TOTAM
FERE . EVROPAM . PARTIS . APVD
OMNES . GENTES . CLARISSIMO . CVM
AD . EXITVM . VITÆ . ANNO . ÆTATIS
LX . PERVENISSET

GABRIELI . MEDICI
INGENII . ET . FORTITVDINIS
EXIMIÆ . ADOLESCENTI
POST . CLADEM . RETHIS
ET . FRANCISCO . II. SFORTIÆ
ILLATAM . NAVALE . PRÆLIO
DVM . VINCIT . CVM . INVICTI
ANIMI . GLORIA . INTERFECTO

and on the cornice underneath:

PIVS . III PONT . MAX . FRA . B. FIERI . I

The small altar after this monument is of precious marble, of several qualities. It is also a gift of the aforesaid Pontiff Pius IV; it served formerly to St. Charles for saying mass in suffrage of his uncles.

The great chapel, which stands in the transept, is dedicated to St. John *il Buono*. In the niche of the altar is placed the *statue of the Saint*, carved by Elia Vincenzo Buzzi. Alongside we see two statues, representing one the guardian angel, by the same Buzzi, the other St. Michael by Giovanni Milanti. This chapel is adorned with six splendid bas-reliefs, three on each side, which are the following:

On the left hand:

I. The nativity of the Saint, a work begun by Carlo Simonetta and perfected by Stefano Sampietro;

II. The entrance of the Saint in Milan, carved by Cesare Bussola;

III. The journey of the Saint to Rome, curing all the infirm persons, who presented themselves to him; sculpture by John Baptist Dominione.

On the right hand:

I. The Saint, who presents himself before the queen Teodolinda, as an envoy; carved by Giuseppe Rusnati.

II. The bishop of Bergamo, who jointly with St. John *il Buono* expells the Ariani from that town, a work performed by Siro Zanelli in 1696;

III. The Saint's death, a work by Giuseppe Buono.

The four Cardinal Virtues, symbolized by the busts placed between the bas-reliefs, have been carved by Francesco Zarabatta and by the brothers Giovanni Battista and Isidoro Vismara; the first Prudence and Justice, the second Temperance and the last Firmness.

The pictures of the windows represent some other events of the Saint's life; worthy of attention are also the sculptures of the vault.

At the foot of this chapel there are some sepulchral stones, among which those of two prelates Airold's family. The hats, which you see here and there suspending from the vault, denote the burial of Cardinals and Archbishops.

Little farther on from this chapel we see three small doors, two leading into the street near the Archbishop's palace, the third into a subterranean way, planned and executed in 1576 by the architect Pellegrino Pellegrini, in order to facilitate the communication with the archbishop palace newly restored and improved by the living architect Joseph Vandoni.

The beautiful bas-relief, which forms the chapel dedicated to the presentation of our Blessed Virgin, is a master-piece

by the celebrated Agostino Busti. The perspective of the table of this altar, representing the Virgin's nativity, is the work of Antonio Tantardini in 1864. Among the statues, wich decorate this altar, that of St. Katherine is by Cristoforo Lombardo, celebrated sculptor.

Between the altars we see the statue of St. Bartholomew flayed, carrying his own skin on his shoulders.

This statue is admired by every-one for the sculpture as well as for the anatomical knowledge of the artist, who carved it: at the base the following words testify the pride of the author, who worked 8 years upon it:

NON ME PRAXITELES, SED MARCVS FINXIT AGRATES.

The bas-relief in the next chapel retraces the martyrdom of St. Agnes by Carlo Beretta. The two renowned sculptors Gaetano Monti di Ravenna and Benedetto Cacciatori carved the lateral statues, St. Satyr and St. Ambrose. The fore-part of the altar's table, representing the first wonder of St. Agnes, is a master piece by Giovanni Strazza.

Proceeding towards the nave surrounding the choir, we see first hung up the picture representing the Annunciation, a copy of that by Giotto at Florence, a gift to St. Charles by Francesco Medici a duke of Toscany.

Immediately follows this the southern Vestry, the door of which is decorated with gothic ornaments forming six lateral partitions, and three in the middle. In the first are placed six bas-reliefs of an old work, representing the Annunciation, the Visitation, the Adoration, the Presentation, the Flight to Egypt and the carnage of the innocent children. In the centre the Deposition, the Virgin with the Child, and another Virgin being ready to protect her devoted

creatures. This singular composition was perfected in the year 1395 by Porrino Grassi. In another part of this description we shall give a notion about the treasury kept in this Vestry.

After the Vestry, is the image of the Holy Virgin *del soccorso*. Above it, stands the sitting statue of Pope Martin V placed there by the duke Filippo Maria Visconti. The artist, as states the long inscription, which begins thus,

CERNE VIATOR, etc.

was Jacopino da Tradate.

The other inscription under the afore-said, in gothic letters, records two famous captains Nicolò and Francesco Piccinino, to whom in the year 1449 a monument was ordered by decree, the execution of which was hindered by a state-policy.

The splendid monument which follows is the tomb of the Cardinal Marino Caracciolo, a Governor of Milan. This monument all of black marble, except the statues which are in white, is the last master-piece by Agostino Busti. Six statues decorate this mausoleum, that of the cardinal lying in his pontifical dress, the Saviour, St. Hierome, St. Paul, St. Peter and St. Ambrosius, upon the cornice the Virgin with the Child Jesus. On the base of the sepulcral urn is engraved the following inscription:

MARINO CARACCIOLO NEAPOL. ILLVSTRI GENERE ORTO
QVI PLVRIMIS PRO PONT. CAESS. Q. FVNCTVS EST. LEGAT. PRIMAM CAROLO V.
IMP. AD AQVAS GRANI CORONAM IMPOSVIT ANGLOS EI CONIVNXIT ET VENETOS AC
DEMVM A PAVLO III P. M. IN CARDINALIVM COOPTATVS ORDINEM DVM PROVINCIAM
MEDIOLAN AB EODEM CAROLO SIBI CREDITAM REGERET
IMPORTVNA MORTE MAXIMA CVM

Here are placed the principal confessionals of the Cathedral, very beautifully carved in oak.

Further on a little stone, laid on the wall, on which one reads: CRISMON ST. AMBROSII, shows the symbol of our religion, a symbol which formerly was exposed in all the churches.

In this place the visitor must admire the three large and superb windows, decorated with statues and ornaments: how magic is the effect of the painted glasse, in part old in part new representing some subjects taken from the old Testament, Genesis and the Gospel. The other sepulchral inscriptions, laid on the wall records of the family Sforza.

Under the middle large window is recorded the consecration of the church by the following inscription:

SANTO . CAROLO . BORROMEO
CARDINALI . ARCHIEPISCOPO . MEDIOLANI, etc.

On each side are engraved on a black tablet the names of the numerous relics and saint's bodies worshipped and buried in the church. Afterwards an old Crucifix inclosed in glass. Here the venerable administration of the cathedral set in the year 1849 a sepulcral inscription in remembrance of the celebrated glass-painter Giovanni Bertini. Fixed in the following wall, one reads the following inscriptions on a black marble stone, in commemoration of Giovanni Pietro Carcano, a milanese citizen, who made a gift of 230,000 scudi (about 9200 sterlings), for the completion of the front:

ERIGENDÆ
TEMPLI . HVJVS . FRONTI
ATQVE . ORNANDÆ
JO . PETRVS . CARCANVS
etc. etc.

Painted on the wall is an ancient fresco of the Crucifixion discovered in 1871.

Above is placed the sitting statue of the Pope Pius the fourth in pontifical array. It is an excellent work by Angelo Siciliano. Worthy of attention is the pedestal carved by Francesco Brambilla.

The subsequent door of the northern sacristy is also decorated with bas-reliefs of marble, of rough performance.

The first chapel wich follows and wich stands in the right arm of the cross, is dedicated to St. Thecla. The bas-relief represents the Saint amidst the lions, carved by Charles Beretta. The two lateral statues, master-pieces by Labus and Monti di Ravenna, representing St. Stephen and St. Paul, are worthy of particular attention. The front of the altar is embellished by the magnificent bas-relief, representing St. Thecla before St. Paul, a work by Innocent Fraccaroli.

Well worthy of mention is the bas-relief of the next altar, on it the celebrated sculptor Antonio Prestinari executed a statue of Jesus crucified, the three Maries, St. Charles and St. Prassede. Among the statues, which decorate this altar, that representing a Roman Consul, St. Prassede's father is by Andrea Biffi, the best pupil of Brambilla. The celebrated sculptor in our time Pietro Magni executed the altar piece, which represents St. Prassede giving all her possession to the poor of her country.

In the angle fixed in the wall there is another sepulcral inscription; the administrators of the church fixed it in honour and memory of the sculptor Francesco Brambilla, who during fourty years worked for this church and enriched it with many of his esteemed works.

The iscription begins thus.

D. O. M.

FRANCISCO . BRAMBILLAE . CELEBERRIMO

PROTOPLASTAE . ETC. ETC. ETC. ETC.

The next chapel, opposite to that of St. John *il Buono* is dedicated to our Holy-Virgin, and which is also called the *Madonna of the tree*, this name is owing to the large brass chandelier in shape of a tree, ornamented with small figures and precious stones, which stands before the altar. It is a gift by Giovanni Battista Trivulzio, and archpriest of the metropolitan church in the year 1562. The candelabra is fixed on a marble pedestal, on which is engraved the inscription, in remembrance of the generous donor.

This superb altar is decorated with six splendid bas-reliefs, they are as follows:

On the right side:

I. Jesus in the stable.

II. Jesus disputing among the doctors.

III. The wedding at Cana.

On the left:

I. The nativity of the blessed Virgin.

II. The presentation to the temple.

III. Mary's Virgin wedding.

The sculptors of these bas reliefs were the celebrated artists Francesco Brambilla, Agostino Busti, Angelo Siciliano, Andrea Fusina, Cristoforo Solari, Silvio Cossini and Marco da Gra.

The four Prophets, which stand between the bas-reliefs, were executed by Cesare Bussola. The vault of the chapel representing the glory of angels and saints a work by Dionigi Bussola, Giovanni Pietro Lasagna, Gaspare Vismara,

Carlo Albertino and Girolamo Prevosto. The altar is rich with many statues, among them are distinguished the Holy Virgin with the Infant Saviour in her arms, standing in the principal niche, a work by Elia Vincenzo Buzzi; the Madonna and the Angel Gabriel, on the outward great pillars, by Dionigi Bussola. Worthy of mention is the tabernacle in gilt bronze a trial-piece by Giovanni Belezza. The altar has also an altar-piece in bronze, representing the blessed Virgin and two subjects of the holy-writ, but it is only uncovered on holy-days. Six grave-stones before the altar, record the name of six illustrious Cardinals, Archbishops of Milan, whose remains were buried there. Among them, that of our highly esteemed Cardinal Federico Borromeo who did so much for the arts and sciences; it is a pity that the carelessness and the ingratitude of his descendants have neglected to raise to this worthy prelate a more conspicuous mausoleum.

The following chapel is dedicated to St. Catherine of Siena. The altar of white marble deserves merit for its singular gothic style; a great number of small statues, admirably well executed, are also worthy of attention. On each side there stands a statue, larger than the others, representing, the one St. Jerome, the other an Archbishop. A handsome monument rises on the left side of the chapel, consacrated to the memory of Filippo Archinti, Archbishop of Milan. On the pedestal the following inscription is to be reading:

HIC . EST . TITVLVS . MONVMENTI
PHILIPPI . ARCHINTI
ALCHIEPIS . MEDIOLANEN.
VIX AN. LXII
M. XI. D. XIII
OB. XI. CAL. JUL. MDLVIII.

Another inscription is engraved on a tombstone, between the pedestals of the columns, at last upon another gravestone, laid in the pavement, which covers the ashes of another Archbishop of Milan, of the same family Archinti, are to be reading the following words.

JOSEPH
TIT . S. PRISCAE . PRESB . CARD.
LEGATVS . DE . LATERE.

The next altar is called the altar of St. Ambrose; the picture which represents the Emperor Teodosio imploring from the Saint absolution from the ecclesiastical censure, was painted by the celebrated Federico Barroccio, in the year 1600.

To the pencil of Federico Zuccaro we owe the picture of the following chapel; it represents the wedding of Mary with St. Joseph; to this last Saint is dedicated the altar. It is adorned, with many valuable statues, the two lateral ones representing the prophets David and Aronne, were executed by Giovanni Labus and Somajni.

In the next chapel is preserved an old wooden Crucifix, the same, which in the year 1576, when the plague ravaged this mother-city, was carried in procession barefooted by St. Charles, an the inscription records.

CRVCEM . HANC . S. CAROLVS . GRASSANTE . LVE
PER . VRBEM . CIRCVMTVLIT . MDLXXVI

This chapel is also adorned with statues, the most estimable are those which represent St. Mary Magdalena and St. Martha by the esteemed sculptors Cacciatori and Monti of Ravenna.

Two other Cardinals and Archbishops of Milan, were buried before this altar, Alfonso Litta and Benedetto Erba Odescalchi.

The altar which formerly existed on this side, was dedicated to our Blessed-Virgin, whose image carved in wood had no other merit except its antiquity. In our time, that all has been removed, they discovered under it the two grave stones, which we can now see laid in the wall. Between these legends a monument was erected; the two lateral statues representing St. John the Baptist and St. John the Evangelist, were carved both by the afore-said Gaetano Monti di Ravenna, the bas-relief, exhibiting the Blessed Virgin, is a master-piece by the eminent professor Pompeo Marchesi.

The inscription run thus:

Vergene Sacra Fonte de Pietade
Devotamente tutti ve preghamo
Che per la vostra infinita bontade etc. etc.

At a short distance is laid the large and splendid mausoleum of the three Archbishops of the family Arcimboldi, with the following inscription:

JOANN . ARCIMBOLDO . PRESBITERO . CARDINALI
AVO PATERNO . LEGITIMO, etc. etc.

On the front of the monument are to be seen the three marble-busts of the Archbishops.

Not far off are to be seen on the wall some old objects of fine arts, eight Apostles in Verona marble found some years ago beneath the houses, which were demolished behind the Cathedral, in the place called *Campo Santo* (Churchyard). In the middle of the Apostles is a bas-relief of white marble representing our Holy-Virgin by an unknown author.

Towards the second door on this side, between two pillars the Baptistery is worthy of attention, designed by Pellegrino Pellegrini. Four columns of *macchia vecchia* with bronze capitals support the cornices in the shape of a tabernacle; in the middle there is a rare and precious urn of porphyry, which now contains the baptismal waters and in old times served as the grave of St. Dionysius and other Saints.

The painted-glasses of the balconies, which the visitor must admire represent the one St. Ambrose proclaimed Archbishop by the people of Milan, a picture by Bertini, the other St. Tecla amongst the lions before her martyrdom, a work by Bagatti Valsecchi.

Having now nothing more to say about the interior of this wonderful edifice, I proceed to describe the most remarkable objects of the High Altar, the choir and of both the subterranean chapels, the one called the Scurolo, the other of St. Charles Borromeo.

FOURT PART

THE HIGH-ALTAR, THE CHOIR AND THE TWO SUBTERRANEAN CHAPELS.

Before reaching the steps which lead up to the High-Altar and the choir, the visitor will find an opening in the pavement surounded by a bronze railing, designed by the painter Carlo Ferrario and manufactured in the well known foundry of Manfredini (the same who cast the horses admired by every-one on the Arch of Peace, on the place behind the castle of Milan). The afore-said opening serves to give light to the subterranean chapel of S. Charles Borromeo. At the lateral extremities of the stairs, there are two pulpits of extraordinary workmanship bearing on the large pillars which support the great cupola. They were begun by order of St. Charles and finished under the supervision ot the Cardinal Federico Borromeo, his cousin. They are sustained by four beautiful cariatides in bronze, representing those on the right the four doctors of the Holy-

Church and those on the left the symbols of the four Evangelists. The casters were the celebrated artists Giovanni Battista Rusca, and Francesco Brambilla. The parapets of the pulpits are entirely covered with gilt and silver copper-plates, on which the extolled artificer Andrea Pellizzono chiseled histories and different ornaments.

The vault of the High-Altar is painted a *chiaro oscuro*, upon a very rich gilt ground, under the direction of Alessandro Sanquirico, as already stated. On it is also to be seen a niche formed by rays of gilt copper with a gilt railing, which contains the Holy-Nail (*Sacro Chiodo*), a precious relic. At a short distance, suspended to the vault, there is a candelabrum of gothic style and singular shape, decorated with small gilt bronze statues, it is used to support the pascal candle.

The choir is divided in two parts; you arrive at the first by five steps, above them there is a balustrade of marble; the other part, called the *presbyterium*, is separated from the latter by another balustrade raised higher by six steps.

The pews of walnut-tree wood, set in order round the Choir, are admirably well carved and embellished with exquisite fancy by most skilful artist. They represent some events of the life of St. Ambrose and of several other Archbishops of the milanese church.

In the two first intercolumns of the choir, there are two organs, enriched with columns and bas-reliefs, of gilt wood, the parapets of which towards the naves are of Carrara-marble, exquisitely wrought in arabesques. The pictures which serve for shutting up the organs towards the chapel, represent on one side, the Passage of the red sea, the

Nativity and the Ascension by Ambrogio Figini, and on the other the Triumph of David, the Resurrection and the Transfiguration by Camillo Procaccini. By Meda are the Nativity and the Assumption of the Virgin and some David's actions; by the same Camillo Procaccino the Annunciation, the Visitation and some events David's history. In the centre of the second is the high-altar, the small dome of which is supported by eight fluted columns of gilt bronze, supported at the base by metal adorned with relieved figures and different ornaments. The small dome, likewise of bronze, is decorated with nine statues, representing the Saviour and eight angels with the symbols of the Passion. Trough a few steps behind, the dome is entered where four kneeling Angels support the Tabernacle in form of a tower. This work executed in Rome, was given, as a present, by the Pope Pius IV.

Twelve Apostles decorate the upper part of the Tabernacle, in the midst is the statue of our Saviour, many bas-reliefs adorn the circumference beneath. Above this is engraved the name of the donor:

PIVS IIII PONTIFEX OPTIMVS MAXIMVS

and in the base that of the authors:

AVRELIVS HIERONIMVS ET LVD
FRES LOMBARDI SOLARI F.

The two lateral angels, also of bronze, were cast by Gio. Battista Rusca.

The outside of the Choir is round decorated with seventeen bas-reliefs, all admirable for their composition, their drawing and their workmanship.

This is the description:

I. The nativity of the blessed Virgin, executed by Andrea Biffi.

II. The presentation to the temple, by the same.

III. The mariage of the Virgin, by Marco Antonio Prestinari.

IV. The Annunciation, by Andrea Biffi.

V. The Visitation, by the same.

VI. The Angel and St. Joseph, by Prestinari.

VII. The nativity of Jesus Christ, by John Bellanda.

VIII. The Circumcision, by Biffi.

IX. The flight into Egypt, by the same.

X. Jesus in the temple among the doctors, by the same.

XI. The Wedding-feast in Cana, by Bellanda.

XII. The crucifixion, a work begun by Vismara and perfected by Lasagni.

XIII. The Deposition from the Cross, by Bellanda.

XIV. The apparition of our Redeemer to the blessed mother, by Lasagni.

XV. The Death of our Holy Virgin, by Biffi.

XVI. The assumption of the blessed Virgin, by the same.

XVII. Virgin Mary's Incoronation, by Gaspare Vismara.

The bas-reliefs are divided by 32 Angels, designed by Francesco Brambilla and carved by different sculptors.

The most remarkable among this troop of angels, is that, which you will see on the right, flanking the fourth bas-relief, representing the Annunciation. Among the ten symbols are worthy of mention a palm-tree and a planetree, carved by Solari; the tower of David and the lemon-tree, by Calloni.

Opposite the two sacristies, there is a railing through

which by means of a staircase the visitor descends to the subterranean chapels. The first chapel, called the Scurolo, has a circular form, and was constructed after the sketch by Pellegrini; eight columns of marble support the vault, incrusted all over with ornamental details of stucco-work; in the middle rises the altar, which is enclosed by a very fantastical balustrade.

A descent of nine steps, a spacious gallery, all lined with finest marbles, and a portal adorned with beautiful columns, of which the capitals and bases are richly gilt, conduct to the sepulcral chapel of St. Charles Borromeo. Octagonal is its form; the ceiling is round adorned with eight massive silver bas-reliefs, the subjects of which record the most remarkable events of the Saint's life.

The first on the right of the altar represents; the Saint's birth in Arona on the Lago maggiore, in the year 1538: the second the Provincial council by him presided in this Metropolitan-Church in the year 1576: the third, the Distribution of the money obtained by the selling of his princedom at Oria: the fourth, the Administration of the baptism and chrism to the dying of the plague: the fifth, the Tried murder against the Saint, during his prayer: the sixth the Saint himself carrying in procession the bust of St. Barnaba, during the plague; the seventh, His death: the eighth, His Canonization.

The eight busts or cariatides in the angles around, also of massive silver, represent allegoricaly His virtues. Worth of mention is the festival rich tapestry of gold woven upon red silk ground, executed, after the design of the eminent painter Gaetano Vaccani, in the silk-stuff manufactory, formerly Reina, at present Osnago. Above the altar stands a

bronze casing decorated with silver, in the interior of which is preserved the splendid sarcophagus with plates of rock crystal, bound with silver mouldings, a gift by Philip the fourth king of Spain: a great number of small silver statues adorn it, among them, those bearing the blazonry of the royal donor. Across the glasses you see the Saint's body in his pontifical dress. On his left hand stands a pastoral golden staff, full of precious stones, of which a great quantity glitter also in front of the chasuble. A very splendid cross of emeralds and diamonds hang in the middle of the shrine, it is a gift by the empress Maria Teresa; the golden crown suspended upon the Saint's head, and ascribed to the famous Benvenuto Cellini, is a gift by Charles Teodoro elector of Bavaria. A portion of the bas-reliefs was given by the Archishop Alfonso Litta and by the duke Borromeo in the seventeenth century and a part by the goldsmiths of Milan. The whole value of this chapel is estimated to be four milions of francs (L. 160,000 sterlings).

In the meridional sacristy, are kept the rests of the ancient and richest treausure of the cathedral, consisting of two colossal statues, St. Charles and St. Ambrose, all of silver, clad in their pontifical garments, aad elegantly studded with a great number of precious stones; several silver busts, shrines, chalices of massive gold and silver, silver lamps, silver candlesticks and an endless quantity of precious objects remarkable for their antiquity.

The sacristy contains likewise a considerable number of very rich sacerdotal and altar ornaments, embroidered in gold and silver.

Among the numerous altar-pieces, the most remarkable

are the three following; the first that given by St. Charles, on it we must admire an embroidery representing the Nativity of Mary Virgin, a work by Lodovica Pellegrini; the second representing the Deposition, a picture by Sassoferrato, embroidered by his wife Fede Galizia; the third, which the Count Stanislao Taverna, a canon of this metropolitan church, gave in the year 1835. It is all of silver, weighing 111 metric pounds, manufactured by the goldsmith Giovanni Battista Sala. Three bas-reliefs adorn it; that in the middle represent the Lord's Supper from the design by Leonardo da Vinci; the lateral ones show Jesus in the garden and the Resurrection. The picture we see upon the door, in going out of the vestry, is by Aurelio Lovini, on it is represented St. Thecle amidst several wild beasts.

Hawing now finished my work of the description of the front and the interior of this church I purpose to give to the reader a bird's eye view of the roof which is the most wonderful portion of the edifice.

FIFTH PART

THE ROOF OF THE TEMPLE.

A very easy staircase of 158 steps leads to the roof of the temple. Whoever has a feeling for the beautiful, cannot help admiring the endless number of statues and bas-reliefs which present themselves to the astonished eye and the greater part of which was executed by the most celebrated artists of Europe. Among the statues merit observation those representing Adam, by Cristoforo Solari and Eve, by Angelo Siciliano, laid in a square space behind the choir at the utmost angles of the cross. The Rebecca, ascribed to Canova, and the Napoleon the first on the superior roof of the greatest nave. Worth of attention are also the statues round the great cupola, carved by the most celebrated sculptors in our time.

But the admiration of the visitor will be increased when, after having ascended 512 steps, he will have reached the platform of the great cupola. « From hence the astonished eye will enjoy the most imposing view of the whole city

as well as the immense plains, surrounded by chains of snow-capped mountains, which form a girdle on the horizon. The early morning is preferable the air being clearer than in the latter part of the day». The aspect of the greatest cupola is imposing; it has been built by Francesco Croce in the last century; on its point is fized up the gilt copper statue of our Holy Lady, to whom the temple is dedicated. This lofty pyramid is elevated amongst 146 less ones, adorned each one with twenty five statues. You will also observe the remainder of all the ornaments and valuable works, which adorn this wonder of the world, and would require volumes to be more minutely described. Well worth noticing are the two turrets with an interior winding staircase, leading to the higher one. The old one designed and called by *Omodeo* in the angle toward the pesterior part of the church; the bas-relief, which adorn it, represent the nativity and the infancy of Jesus Christ. The small statues, mouldered by time, are master-pieces for their elegant work. The greater statue in the middle represents the architect Omodeo himself. The new one, which cost 500,000 francs, is remarkable for its number of statues, all of great price. The architect Pestagalli gave the drawing of it and applied himself to the direction of the building till its accomplishement (1844). In every angle of the temple the eye is surprised by new beauties, here the numberless gutters, there the surprising creeping arches; on this side magnificent galleries, by that astonishing ogees on the parapets of the different stories. The whole set in order with such a consonant simmetry that the construction appears to emanate by incantation. It is here, that the various and the picturesque sceneries strike the bewildered

eye and excite a kind of shivering on looking at the immense space, which is at once embraced. Every attempt at seizing upon the faintest shadow of an expression illustrative of its sublimities, would be useless.

Comparison in consideration of the lenght among the principal temples in Europe and the Cathedral of Milan.

St. Peter at Rome	M. 186
Cathedral of Milan	» 158
St. Paul at London	» 157
St. Maria del Fiore at Florence . .	» 155
St. Ouen of Rouen.	» 131
Cathedral at Châtres	» 130
Nôtre Dame at Rouen	» 130
St. Paul at Rome	» 127
Nôtre Dame at Paris	» 126
Cathedral at Antwerp	» 122
St. Stephens of Vienna	» 102
Cathedral at Ghent	» 102
Nôtre Dame at Bayeux	» 95
St. John Laterano at Rome	» 95
Cathedral at Pisa	» 94
Cathedral at Siena	» 88
St. Sophia at Costantinople	» 87
St. Mark at Venice	» 60

Comparison in consideration of the height with the most elevated edifices known in the world.

Great pyramid of Ghise in Egypt . .	M. 162
Belfry of the Cathedral at Cologne. .	» 150
» » » » Strasburgh.	» 144
» » » » Antwerp .	» 142
Pyramid of Cheops in Egypt . . .	» 135
Belfry of St. Stephens at Vienna . .	» 132
Cupola of St. Peter at Rome . . .	» 129
Pyramid of Cephrenes in Egypt. . .	» 129
Belfry of the Cathedral at Cremona .	» 126
Cathedral at Friburgh	» 118
» in Florence	» 118
» of Milan	» 114
Towers of the Cathedral at Munich .	» 104
Cupola of St. Pauls at London . . .	» 104
Belfry of St. Marks at Venice . . .	» 94
Tower, called *degli Asinelli*, at Bologna	» 94

My task being now ower I confidently trust the traveller will be able, by means of this description to survey easily and satisfactorily all the beauties and the apreciable richness of this noble pile, called, as it well deserves « the eighth wonder of the world ».

I will terminate this work with giving the chronological table of the engineers and architects, who were either employed or consulted by the venerable administration of the Cathedral, from 1387 to 1875.

CHRONOLOGICAL LIST

OF THE

ARCHITECTS AND ENGINEERS

ENGAGED OR CONSULTED BY THE VENERABLE ADMINISTRATION

OF THE

CATHEDRAL OF MILAN

FROM 1387 TO 1875.

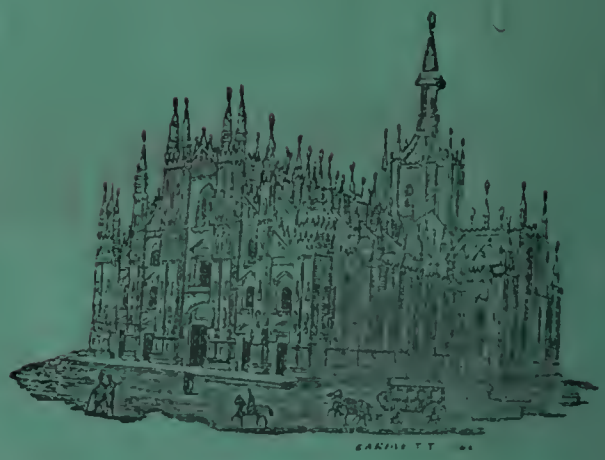
Epoch of their nomination	Name and Surname
1387	Marco da Campione
» 6th December . .	Simon da Orsenigo
1388 20.th March . . .	Ambrogio Pongione
» »	Zeno da Campione
» » till the 14.th September 1399 . . .	Guarniero da Sirtori
» 20.th March till 1393	Bonino da Campione
» 6.th July	Nicolò Bonaventura di Parigi
» 9.th »	Tavanino da Castel Seprio
» 20.th March till 1398	Jacopo da Campione
1389	Simone da Campione
»	Matteo da Campione
1390 16.th January . . .	Giovannino de' Grassi
» 8th July	Marco da Frisone
1391 12.th March . . .	Giovanni Annes od Annex, di Fernac, di Friburgo
»	Lorenzo Degli Spazj
» towards the end . .	Enrico Gamodia, o Zamodia, Tedesco
»	Bernardo da Venezia
»	Pietro da Cremona
» 24th September . .	Gabriele Scornaloco da Piacenza
» 17.th December . . .	Pietro Della Villa
» »	Ambrogio Manizza
» untill the 16 March 1401	Giuliano Scrosato
»	Giovanni da Firenze
1392 1.st May	Zanello da Binasco
» »	Stefano Magato
» »	Giovanni da Ferrara
» » until the 19.th March 1402 . .	Ambrogio da Melzo

Epoch of their nomination	Name and Surname
1392 March until the 16.th April 1411	Paolo da Osnago
1394 12.th April	Beltramolo da Conigo
»	Ulrico da Frisingen di Ulma
»	Cristoforo da Conigo
1395 10.th January till the 14.th September 1399 .	Lorenzo Donati
» »	Rodolfo da Cinisello
» »	Nicolò de' Selli
1399	Giovanni de Campamios di Normandia
»	Giovanni Mignot di Parigi
»	Jacopo Cova di Bruges (Fiandre)
	Antonio da Paderno
» in June	Gaspare da Carona
» 23.th July	Giacomello da Venezia
» »	Giorgio Pagano da Marozia
» 10.th August . . .	Giovanni da Seregno
» 14th September . . .	Stefano Maineri
» »	Luigi da Saronno
» »	Giacomo Maliocchi
» »	Gaspare da Lurago
» »	Giacomo Moroni
» »	Antonio da Rogezia
» »	Maffiolo da Grigliano
» »	Tommaso da Carona
» »	Giorgio Morosino
» »	Antehius da Colonia
» »	Pietro Loezar di Francia
» »	Pietro dell' Acqua
» » until the 19.th March 1402. .	Marco da Carona
» 19.th October until the 6.th December 1402. .	Salomone De' Grassi

Epoch of their nomination	Name and Surname
1399 19.th October until the 6.th December 1402. .	Enrico da Gravedona
» »	Paolo da Calco
1400 8.th January until the 7.th February 1434 . .	Filippo da Modena, detto degli Organi
» 10.th May	Bartolino da Novara
1401 23.th January . . .	Massimino da Sirtori
» 26.th March	Maestro Giovanni da Giussano Domenicano
» »	Maestro Andreolo De'Ferrari, Francescano
» »	Simone da Cavagnera
» »	Giovanni Alcherio
» »	Onofrio di Servia
» »	Gabriele da Rho
» »	Galletto De' Belloni
» »	Guidolo della Croce
1402 28 th May until 1434	Antonio da Gorgonzola
» »	Erasmo da Sirtori
1403 16.th December . .	Leonardo da Sirtori
1404 2.th November . .	Giovanni Zelini da Chiari
1406 6.th Juni	Giovanni Magatti
» 18.th July	Cristoforo De Chioma
» 21.th November . .	Paolino da Montorfano
» »	Nicolino Bozardo
» »	Damiano da Pantiliate
» »	Paolino da Orsenigo
1409	Beltramo dal Pozzo
»	Ambrogio Cavallerio
1411 16.th April	Petrolo di S. Ambrogio
» »	Franchino da Albairate
» »	Maffiolo De Prata
thereabout	Nicolò d'Arezzo

Epoch of their nomination	Name and Surname
1415 7.th February . . .	Antonio da Muggiò
1416	Bartolomeo da Modena
1430	Maffeo De Ravertis
1430 until 1459	Franceschino da Canobbio
» thereabout	Filippo Brunelleschi
1450 27.th September . .	Giorgio degli Organi
1451 24.th January . . .	Giovanni Solari
1454 5.th July	Antonio da Firenze
1467 26.th October . . .	Boniforte Solari
1483 11.th »	Pier Antonio Solari
» »	Giovanni De Graz
1490 13.th April	Alessandro De Marpach
» »	Giov. Antonio Omodeo
	(This was the inventor of the little Cupola, and is much praised for the very fine winding stair-case which he introduced in it.)
» 27.th Juni	Francesco di Giorgi da Siena
» »	Giovanni Giacomo Dolcebuono
» »	Giovanni da Baggio
» »	Alessio Ariense da Bergamo
» » until 1503	Simone da Sirtori
1491 thereabout	Bramante
» »	Cesare Cesariano
» »	Pietro da Gorgonzola
1500 thereabout	Luca Fiorentino da Mantova
1503	Giovanni Molteno
»	Maffiolo Giussani
»	Bartolomeo Brioschi
»	Cristoforo Solari, detto il Gobbo, scultore
»	Andrea Fusina, scultore

Epoch of their nomination	Name and Surname
1510 21.st October . . .	Leonardo da Vinci
1512 22.d July until 1527 .	Girolamo Della Porta, detto Novarino
1519 19.th May	Bernardo de' Coiri
» »	Antonio da Lonate
» »	Bramantino
» »	Giovanni De Agosteno
» »	Bernardo da Treviglio
» 26.th May	Ottaviano Panigarola
1524 23.th May	Gian Giacomo Della Porta, scultore
1539 21.st April	Baldassare Vianelli da Padova
1541 11.th July	Giulio Romano
1547 21.st July	Vincenzo Seregni
» thereabout	Galeazzo Alessi da Perugia
1560 »	Giuseppe Meda
» »	Angelo Siciliano
» »	Gabrio Rusca
» »	Melchiorre Migliavacca
» »	Domenico Lonati
» »	Giovanni Maria Olgiati
» »	Giacomo Soldati
1567 7.th July	Pellegrino Pellegrini
1586	Martino Bassi
»	Dionigi Campazzo
1599 1.st February . . .	Ippolito Andrasi da Mantova
1600 thereabout	Lelio Buzzi
» »	Tolomeo Rinaldi
» »	Pietro Antonio Barca
» »	Lorenzo Biffi, Barnabita
» »	Giacobino Della Porta
» »	Onorio Longo
» »	Girolamo Rinaldi
» »	Girolamo Sesto

Epoch of their nomination	Name and Surname
1600 thereabout	Muzio Oddi da Urbino
1604 26.th January . . .	Aurelio Trezzi
1605 21.st March . . .	Francesco Maria Ricchini
1606 22.nd February . . .	Antonio Maria Corbetta
1609 17.th September . .	Alessandro Besnati o Bisnati
1617 22.nd May	Fabio Mangone
» »	Giovanni Paolo Besnati, o Bisnati
1629 thereabout	Giovanni Battista Crespi, detto il Cerano
» 2.d April	Carlo Albuzzi
1638 26.th August . . .	Carlo Buzzi
1646 8.th March. . . .	Giov. Battista Guidabombarda
» »	Carlo Cesare Osio
1658 19.th September . .	Girolamo Quadrio
» thereabout	Giovanni Cristoforo Storer, painter
» »	Francesco Castelli
1679 22.d June	Andrea Biffi
1686 3.rd August until 1692	Gian Battista Quadrio
1723 24.th February . .	Antonio Quadrio
1743 27.th » . . .	Bartolomeo Bolli
» thereabout	Antonio Maria Vertemate Cotognola
1744.	Luigi Vanvitelli
1760 25.th April	Francesco Croce, deviser of the higher needle
1765.	Francesco Martinez
1770 thereabout	Carlo Giuseppe Merlo
1773 27.th September . .	Giulio Galliori
1778 thereabout	Pagani, scultore
» »	Carlo Orombelli
» »	Marchese Luigi Cagnola
» 11.th December . .	Pietro Taglioretti

Epoch of their nomination	Name and Surname
1773 27.th September . .	Felice Soave
1802 in July	Giovanni Antolini
1803 18.th May	Leopoldo Pollak da Vienna
1806 15.th April	Giuseppe Pollak, his son
» »	Giuseppe Zanoia
» 16.th August . . .	Carlo Amati
	The two last Architects were those, who with a design conjointly drawn by them and preserving the works which already existed, have completed the front.
1813 in May	Pietro Pestagalli
1861 January	Giuseppe Vandoni, Ingegnere